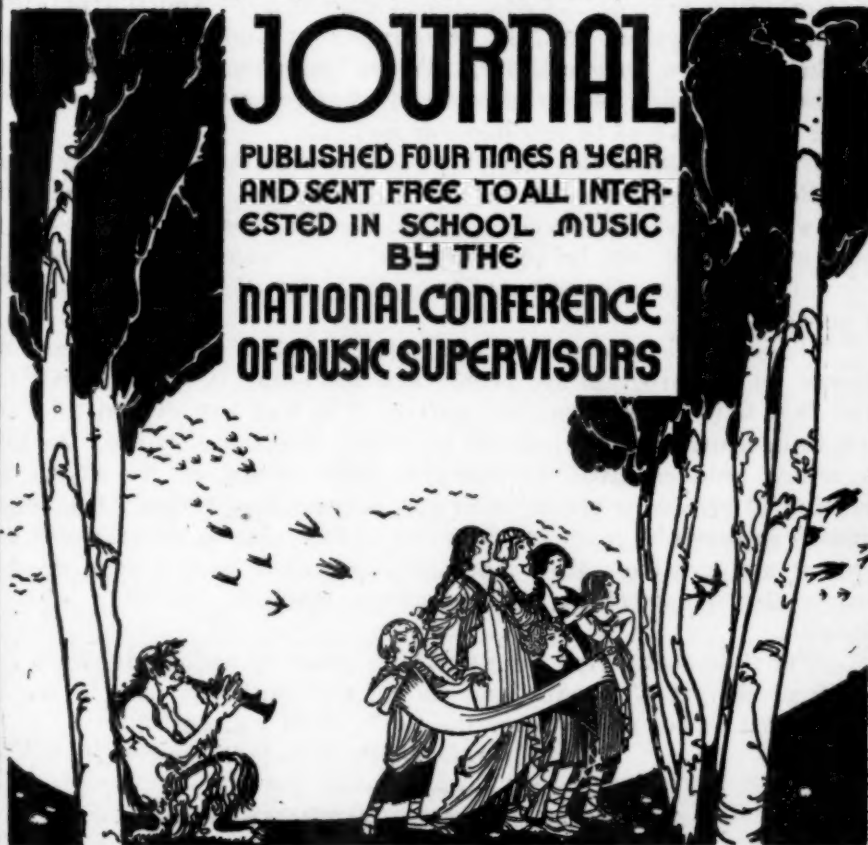


1918 MEETING: EVANSVILLE, IND. : APRIL 8-12
VOL. IV. MARCH 1918 NO. 4

MUSIC SUPERVISORS' JOURNAL

PUBLISHED FOUR TIMES A YEAR
AND SENT FREE TO ALL INTERESTED IN SCHOOL MUSIC
BY THE
NATIONAL CONFERENCE
OF MUSIC SUPERVISORS



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A FINAL WORD FROM OUR PRESIDENT

To the Music Supervisors of America:

This year is the most vital time in the history of our conference. The possibilities of the usefulness of music have been so deeply impressed upon the American people by the needs of the army, that a new era seems to be dawning. The greatly enlarged vision we have acquired, brings much greater responsibility to every supervisor who looks upon his work as a part of the educational machinery. And not only does this new development lend us encouragement and enthusiasm, but it also brings a new responsibility. We are better enabled to measure the results of our work and to discover in what respects we need to reconstruct our ideals and to readjust our methods.

The exigencies of the times have led some to think that they should not afford the expense of attending the conference. This is exactly the time when you should sacrifice to go, because now of all times is the time when we should be planning our work both to enable us to do our part in winning the war and to be ready for the reconstruction after it is over.

These are days when speakers think at white heat. The men and women on our program are people who are doing things in music in a way they have never been done before. The war has cleared the atmosphere in many ways that enable us to see things as they are. As great occasions produce great leaders and great issues, so we expect this meeting to give us a great vision and a great inspiration. Our chorus singing in previous years has been one of the greatest inspirational features of our meeting. How much greater will it be this year when all hearts through sacrifice and patriotism throb in harmony with the Infinite.

The time seems ripe for something great in music education. By being present at Evansville and "doing your bit" you may be the last one needed to put music "over the top." Will you do it?

C. H. Miller, President, Rochester, N. Y.

A MESSAGE FROM OUR TREASURER

Fellow Supervisors:

First let me ask every supervisor who receives the Journal and who is not a member of the National Conference why he is not a member. Now be fair and square. Here is an organization spending time, energy and money in behalf of your profession and *you*—should you not lend your help by affiliating with us?

Now a word to those who have at one time or other become members but who have allowed their membership to lapse through non-payment of dues. Perhaps you have enjoyed the meetings some year and have decided that you can get all that is to be had, when you do not attend the meetings, from a copy of the book of proceedings, so instead of renewing your membership you simply buy a book thereby saving fifty cents. Or perhaps you really forget and neglect to pay dues or buy a copy of the

book. If all were to act thus we could not afford to publish a book. Let us feel that we want to do something unselfish in this and decide to keep our names on the list of members year in and year out. Our membership is our strength in the eyes of the public so every supervisor who really has the cause of "School Music" in America at heart should be a member of the Music Supervisors' National Conference. Now fill in the blank on page seventeen and send to me with the correct enclosure.

James McIlroy, Jr., Mt. Oliver Station, Pittsburgh, Pa.

KEEP ALIVE BY STUDYING

Are you carrying on some investigating, some study of striking aspects of your work? It is one way of maintaining interest and insuring growth. Sometimes you can co-operate in a larger investigation. Write, for instance, to Prof. Carl E. Seashore, Iowa City, Iowa, your ideas on two questions he is investigating at present. 1. *What shall we do in the first eight grades of the public schools to classify children for the exercises in singing on the basis of ability in singing rather than on the basis of class in the regular grade?* 2. *What are some of the means by which we can guarantee that singing in the grades shall be taught by teachers who have natural ability in singing?*

THE WESTERN MUSIC SUPERVISORS' CONFERENCE

Altho we have not received details we learn that some of our western members have formed a sectional conference similar to that of our Eastern brothers. May we offer to them the same warm greeting that we printed in our January Journal! When we get a full report we shall have more to say.

BACK NUMBERS OF THE JOURNAL

Altho there have been sufficient requests for back numbers to exhaust some of our issues we can still supply the following: November, 1914; November, 1915; January, 1915; September, 1916; November, 1916; March, 1917; November, 1917; January, 1918. If you want any of them send the Editor a self-addressed envelope bearing as many penny stamps as you desire copies.

THE GROWING IMPORTANCE OF SCHOOL MUSIC

It is gratifying to note the willingness of publishers to consider more and more the needs of the music supervisors. The Willis Music Company in the Music Supervisors' Guide exemplify this spirit, for they have gone thru their entire list of music and arranged it for announcement in this booklet from the point of view of what use the supervisor can make of it. Other publishers would make their material much more accessible if they were to follow a similar plan in their catalogs.

FINAL PROGRAM

Eleventh Meeting

Music Supervisors' National Conference

EVANSVILLE, IND

APRIL 8th TO 12th, 1918

MONDAY, APRIL 8.

- 9:00-11:00 A. M.—Visiting Schools.
- 11:30-12:00 Noon—Assembly at White High School.
- 1:20- 3:00 P. M.—Visiting Schools.
- 3:00 P. M.—Special Instrumental Classes.
- 4:30 P. M.—Rehearsal for Concert.
- 6:00 P. M.—Informal dinner groups.
- 8:00 P. M.—Concert and Entertainment by colored schools and other colored organizations.

TUESDAY, APRIL 9.

- 9:00-11:00 A. M.—Demonstration teaching in three schools by visiting supervisors.
- 11:30 A. M.—Assembly in Colored High School.
- 1:30- 2:30 P. M.—Rehearsal for Concert.
- 2:30 P. M.—Opening Session.
- 3:30 P. M.—“Music in the Training Camps”—Lee F. Hanmer, director of music for Committee on Camp Activities for the War Department, Washington, D. C.
- 4:00 P. M.—Address: “Folk Dancing”—Elizabeth Burchenal, New York City. Followed by dances by the supervisors, directed by Miss Burchenal.
- 6:00 P. M.—Informal dinner.
- 8:00 P. M.—Concert by Evansville Schools and visiting clubs from other cities.

WEDNESDAY, APRIL 10.

- 9:00 A. M.—Folk Song Lecture Recital. Walter Bentley Hall, New York.
- 9:20 A. M.—Discussion of Evansville Music.
- 9:50-10:10 A. M.—“Recreational Music”—C. A. Fullerton, Iowa Teachers' College, Cedar Falls.
- 10:20 A. M.—“The Place of Music in Education”—Otto Miessner, State Normal, Milwaukee.
- 11:00-12:00 Noon—Rehearsal for Concert.
- 1:30 P. M.—Saving Lost Motion—Better Co-operation between musical organizations—John C. Freund, President of Musical Alliance and editor of Musical America.
- 2:30 P. M.—Discussion.
- 3:00 P. M.—Address by C. M. Tremaine of the National Bureau for the advancement of music.

CONTRIBUTED ARTICLES.

5

- 3:30 P. M.—Songs by all.
 3:40 P. M.—Reports of Special Committees and delegates.
 4:00-4:30 P. M.—Final Rehearsal for Concert.
 6:00 P. M.—Formal Dinner.

THURSDAY, APRIL 11.

- 9:00 A. M.—Singing by all.
 9:15 A. M.—Making a Music Survey. Report of the Committee by C. H. Farnsworth, Teachers' College, Columbia University; Other members of the Committee: Stella Root, Normal School, St. Cloud, Minn.; C. A. Fullerton, Teachers' College, Cedar Falls, Ia.; P. W. Dykema, University of Wisconsin, Madison; Dr. John W. Withers, Supt. St. Louis Public Schools.
 10:30 A. M.—Business Session. Amendments, reports, election of officers, etc.
 12:00 Noon—Luncheon for the officers and members of the Advisory Council.
 1:30 P. M.—Round Table Conferences. A.—Normal Schools and other Training Schools, Karl W. Gehrkins, Oberlin, Chairman; Helen Garvin, Rochester, N. Y., Secretary. Topic: The Musical Education of the Grade Teachers. 1.—The Responsibility of the Normal School. (a) A discussion of the causes suggested in the curricula submitted by the Carnegie Foundation—Frank A. Beach, Emporia, Kas. (b) Report of the committee appointed at Grand Rapids to submit suggestions for prospective grade teachers. 2.—Responsibility of the Supervisor in helping the Teacher do better work in Music after beginning to teach—Miss Alice Inskeep, Cedar Rapids, Iowa.
 B.—The Grades—Caroline Bourgard, Chairman, Louisville, Ky.; Helen McBride, Secretary. Program to be announced later.
 C.—The High School—T. P. Giddings, Chairman, Minneapolis, Minn. Topic: The High School Chorus. 1. Importance of the High School Chorus. Shall it be compulsory or elective?—E. L. Coburn, St. Louis, Mo. 2. "Organization"—E. L. Baker, Minneapolis. 3. Material and Use of the Voice—E. B. Birge, Indianapolis. 4. Appreciation of the Music sung—H. O. Ferguson, Lincoln, Neb. 5. The High School Chorus and its relation to the community—P. W. Dykema, Madison, Wis. General Discussion.
 4:00-6:00 P. M.—Automobile or Boat Ride.
 6:00 P. M.—Informal Dinner.
 8:30 P. M.—Annual Concert by the Visiting Supervisors. Director, Osbourne McConathy of Northwestern University.

FRIDAY, APRIL 12.

- 9:00 A. M.—"Essentials in school music work"; "Are we in danger of following Fads"—D. R. Gebhart, Peabody Institute, Tenn., Howard Clarke Davis, Yonkers, N. Y. Discussion.
 9:50 A. M.—"The Junior High School"—(a) Its effect on the chorus situation.—Eunice Ensor, Detroit, Mich. (b) The Possibilities for vocational courses in Music in Junior High School—Helen Garvin, Rochester, N. Y. (c) Principles upon which the music work should be based in Junior High School—Will Earhart, Pittsburg, Penn. General Discussion.
 11:00 A. M.—Business meeting.
 1:15 P. M.—Topic: "Community Music". (a) Special work at Bloomington, Ill.—Mabelle Glenn. (b) A well organized community with a director of Community Music—George Oscar Bowen, Flint, Mich. (c) A message from Philadelphia—Miss Anne McDonough.
 2:00 P. M.—Address: Mrs. Ola B. Campbell, New York City, editor of Musical Monitor and chairman of the Department of Community Music for the National Council of Women.
 2:30 P. M.—Important announcements and induction into office of New Officials.
 8:00 P. M.—Concert by John McCormack. Supervisors are to be guests of the mayor and city of Evansville.

All speakers are asked to leave a typewritten copy of their papers or addresses with the secretary.

WHY GO TO EVANSVILLE?

A PITHY SYMPOSIUM.

(*Editor's Note:* Thrift is wise saving; waste is unwise hoarding. The government conservation notices exhort us to eat all we need but not to overeat or waste. Here are the principles on which in this year of most thoughtful spending we must decide whether we shall go to Evansville. The program is a worthy one; our need of help is probably greater this year than ever before; calculate then whether you will go. Our symposium printed below may help you decide. The editor has asked the contributors to be brief but vigorous. They have succeeded admirably. Read and consider. If you come, we shall rejoice and you will be heartily welcomed; if you do not come, we shall believe that you either have unusual reasons or have not seen all sides of the question.—P. W. D.)

Will Earhart, Pittsburgh, Pa.: The easiest way to gain a sense of the value of the Conference meetings is to ask yourself what you will do with the time if you *don't* go. What will be the pitch of your professional enthusiasm at the end of the week if you stay at home, as compared with what it will be if you go? What acquisition of knowledge and power will you gain during the week if you stay at home, in comparison with the acquisitions of the kind which you will carry back from the meetings if you go? What will you spend the same amount of money for if you stay at home?—and will you spend it for equal values? What will you do during the week if you stay at home?—and will the week give you as rich a reaction?

After you answer these questions you can still get hotel accommodations—if you write immediately.

Kathryn H. Barter, Grand Rapids, Mich.: Indeed I am looking forward with eager anticipation to another week of inspiring good fellowship. One who knows, says that comradeship is the quality that will count most in winning this great war. There are many kinds of battles to be won this year, so hurrah for Evansville. Unity is strength!

Frank A. Beach, Emporia, Kansas: Although I am constantly facing the question how I can financially afford the trip to Evansville, I find myself unable to answer the larger question, how I can afford to miss the inspiration and practical help which the Evansville meeting will give.

I am going to Evansville personally because we realize in Kansas the large and increasing place which music must fill in the life of our communities both during the war and for the period which will succeed it.

Julia Luella Burkhard, Trinidad, Colorado: There is no investment that I can make that helps me in my work as do these conferences. The meeting and talking with our co-workers who are doing big things along our line is a wonderful inspiration to me, to say nothing of the excellent lectures and concerts. The singing with so many good voices under one of

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our foremost directors, the getting together at our informal banquets and luncheons is one of the pleasures I look forward to from year to year. It all inspires me to return to my small corner with greater zeal and enthusiasm to do that much more for the community in which I am working. I have attended the conference off and on since the third one at Cincinnati, and I have always had to pay my expenses, which often times meant sacrifices along other lines, but I feel it is worth the effort.

Ida E. MacLean, Superior Wis.: No progressive supervisor can afford to miss the Evansville meeting. This is an eventful year in world history—most vital in musical development. History may record this *the greatest musical convention*. There will be intense earnestness and powerful inspiration. After April, money can't buy it. I want to be there!

Ella M. Brownell, St. Johnsbury, Vt.: I can not afford to stay away. The enthusiasm I felt on my return last year I expect to be doubled this year.

At this time of year, one's vitality seems at a low ebb and a change of scene which introduces an opportunity to discuss matters of importance to us all, is very beneficial. In this time of stress in our own country, if we can help to give cheer in any way, it is our duty to do it and where can more cheer be given than through good music and plenty of it?

Every supervisor should make a special effort to attend the conference at Evansville this year.

Paul J. Weaver, St. Louis, Mo.: Of course I'm going to Evansville! In these days when everything in life is in a state of flux, when the most vital and sacred things are threatened, now more than ever do we need inspiration and guidance and exchange of ideas. *Of course* I'm going to Evansville!

E. Earle Swinney, Urbana, Illinois: Conventions are always a source of inspiration and profit, especially so the gatherings of the Music Supervisors. Ideas are powers which move things in this world and it behooves every teacher to be present where the experiences of others are presented and discussed. Teachers cannot afford to ignore esprit de corp. Let's get together at Evansville and show that we are alive.

Stella R. Root, St. Cloud, Minn.: The spirit of professionalism is growing rapidly. The gauge that marks its growth is the National Music Supervisors' Conference.

Public School Music is now recognized as a strong factor in the development of true democracy. It is essential that it have a representative body to discuss problems, make recommendations, and speak with authority.

Come and join the House of Representatives!

Theo. Winkler, Sheboygan, Wis. First, I have attended a number of former conventions, and know what I get out of them; second, my duty to myself and to the community, which employs me, compels me to be up-to-date; third, I do not wish to miss the opportunity of meeting my friends and colleagues at least once a year, and fourth, I will go to Evansville

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The Triumphant Bojaren (Halvorsen) A 5943.

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to give my better half, who usually accompanies me, a recreation and a pleasant trip. (This last reason is inserted for the benefit and as a hint to my married brethren.)

Cora F. Conaway, York, Neb.: A few "shuns" to be observed in connection with the Evansville Conference:

"Realiza-shun", of your need for such a meeting.

"Determina-shun"—to attend.

"Expecta-shun"—of a splendid time.

"Inspira-shun"—obtained from good fellowship.

"Aspira-shun"—to do a bigger work.

"Conclu-shun"—"the Conference best ever."

"Ideas of a Plain Country 'Musi-shun'".

E. W. Newton, Boston, Mass.: Growth, the greatest asset of music supervisors, comes through *study, experience, professional contact, and inspiration*. Therefore attend the Evansville Conference.

"You can't afford to go?" *You cannot afford NOT to go.* These are days of sacrifice. Attendance at Evansville is worth sacrifice, because you cannot afford to restrict your *growth*.

E. B. Birge, Indianapolis, Ind.: No supervisor of music can afford to neglect the inspiration and help of attending the Evansville meeting. Such gatherings are thought and purpose generators. Anyone who thinks he is immune from thought and purpose getting need not go, for such a man is hopeless. If you are satisfied with your work, go to Evansville and get a jolt.

Mary M. Conway, New Orleans: Going to Evansville? Indeed I am! I have missed two conferences—Lincoln and Grand Rapids—and have just about exhausted the excellent and numerous suggestions for the improvement of my work received in Pittsburg *three years ago*.

I cannot afford to miss Evansville.

Robert G. McCutchan, Greencastle, Ind.: Because of the inspiration I shall certainly receive, and because I have never needed it so much as during this war time, I am going to Evansville. I feel that I cannot afford not to go.

Ernest Hesser, Bowling Green, Ohio:

To Evansville I sure will go

What for, you ask?

Well, then, I'll show

You reasons that sufficient quite

Will set each wondering mind aright.

For inspiration gotten there

Will last you through the year, I swear,

The taking part in all the "sings"

And meeting those who do big things,

The meeting those we do not know;

To Evansville I sure will go.

THE NATIONAL SUMMER SCHOOL OF MUSIC

Thirty-second Session

LAKE FOREST COLLEGE

JUNE 29 TO JULY 27, 1918

The **NATIONAL SUMMER SCHOOL OF MUSIC** is noted for its superior instruction and its faithful devotion to work. It is organized into departments, each related to the others and yet each a separate department—Music Appreciation, Community Music, Grade and High School Music Methods, Theory, Voice. Students may specialize in one department or they may pursue work in the various departments; this is at the option of the individual. The NSS diploma is accepted by school authorities as a guarantee of high music ideals, comprehensive training, child study, and education through music.

The supervisor of music, the high school music teacher wishing to specialize in history or harmony or appreciation or orchestra or choral work, the grade teacher, or music students interested in musical advancements—all find courses of study at the National Summer School that meet their needs.

Four weeks under such masters of music and educational leaders as **Thomas J. Kelly** of Cincinnati, **T. P. Giddings** of Minneapolis, **A. Cyril Graham** and **Mary Strawn Vernon** of Chicago, and others of national fame, is a privilege which music supervisors cannot afford to forego.

Life on the campus at Lake Forest College promises to be more attractive in 1918 than ever before. The building of the power plant and installing of the new heating system which were under way in 1917 have been finished and the grounds are restored to their park-like beauty; the dormitories have all been renovated, the repairs in the buildings required after several years of use have been made, putting the physical conditions at their best, and a new tone has been given to The Commons by substitution of waitresses for waiters. Altogether the NSS session of 1918 offers a month of mental stimulation with physical rest and recreation on the shores of Lake Michigan that cannot be duplicated elsewhere in the country.

For further information address

GINN AND COMPANY

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Chas. H. Mills, Madison, Wis.: Because of the spirit and enthusiasm which I saw at the Grand Rapids meeting. I received a great deal of inspiration during the little time I spent with the members at this last meeting, and feel this is sufficient to warrant anyone wanting to attend the next one.

K. W. Gehrkins, Oberlin, Ohio: 1. Because here will be gathered together the leaders in your chosen field of activity, and because you need the inspiration which comes from personal contact with these leaders.

2. Because public school music is making history at a perfectly enormous rate, and unless you keep in touch with things, you will soon find (or rather, other people will) that you know *ancient* history only.

Charles H. Farnsworth, New York City: "Win the war," is rightly the slogan of the hour, but the hour passeth and with the new hour a new slogan is coming. For the educator the cry will be "Brotherly interest," for the mighty struggle is already quickening human feeling. To the musician this is revealing itself in the popular desire to sing together. The supervisor should not fail to attend the gathering where in united thought and enthusiasm the watchword for the music teacher is crystallizing.

Frederic Goodwin, New York City: It is our patriotic and scholastic duty, nothing less. A big subject will be presented. We must act upon it sagaciously. The Conference will inspire, encourage, stimulate, educate professional spirit, open mindedness. Art and idealism will be there. Broader preparation means broader teaching.

Hamlin E. Cogswell, Washington, D. C.: I hope to be able to attend the meeting at Evansville, for I realize the value we all receive by way of inspiration, good-fellowship and a good time. The whole world is waking up to the fact, that music is an essential part of and an inspiration to the soldier, the sailor, the home and the country and the supervisor must be a leader. Let everyone be there, ready to lend a hand.

Birdie Alexander, El Paso, Texas: It grieves me to tell you that I must again be absent from the Supervisors' meeting.

I have had a long fight to win back my health, and though I am quite well now, I cannot yet take the risk incident to travel and change of climate this early in the spring.

Though I have been in this sanatorium nearly five years, the inspiration of the Conferences that I have attended is still with me, and no greater privilege could be mine than to be present at Evansville.

To attend one meeting is to become a convert and ever afterward rebellious toward any fate or circumstance that intereferes with these annual baptisms of professional spirit and the re-dedication of one's self to the highest service of which he is capable.

Marie Burt Parr, Cleveland, Ohio: Why go to Evansville? Because, "all are needed by each one, nothing is fair or good alone." For inspiration and confirmation of my aspiration, which I can only gain from those of like mind.

NOTE These books are in use by more than 2000 public schools, high schools, colleges, normal schools, universities, convents, amateur orchestras. Are you one of them? If not, why not start at once and become one of the users of these famous orchestra books from which the scholars can learn more in six months than from other books in two years. The first violin parts are arranged in the first position throughout.

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FOR VIOLIN CLASSES—1st Violin, Violin Obligato, Solo Obligato Violins (1st and 2nd), with or without Piano or Organ, but you can add any of the above parts.

FOR BEGINNERS

- 1 to 10—Guide Exercises.....Emil Ascher
- 11—Fox and Goose.....Folks Song
- 12—German March Song.....Folks Song
- 13—How Can I Leave Thee.....Kuecken
- 14—Blue Bell of Scotland.....Scotch Song
- 15—Lola Waltz.....Emil Ascher
- 16—New York Life March.....Emil Ascher
- 17—Lilac Waltz.....Emil Ascher
- 18—Air from "Rigoletto".....G. Verdi
- 19—The Dream Waltz.....Emil Ascher
- 20—True Love Mazurka (Three Step).....Emil Ascher
- 21—Our Boys and Girls of California March.....Emil Ascher
- 22—Moonlight Schottische.....Emil Ascher
- 23—Cupid's Heart Gavotte.....Emil Ascher
- 24—Norma March.....V. Bellini
- 25—Minuet from "Don Juan".....W. A. Mozart
- 26—Boys' Brigade March.....Percy Wenrich
- 27—Standard Airs of America (Medley Overture).....Emil Ascher
Introducing: Our Flag is There, Old Folks at Home (Swanee River), Tramp! Tramp! Tramp! Old Black Joe, Glory! Glory! Hal-lujah! My Old Kentucky Home, He's a Jolly Good Fellow
- 28—American National Melodies (Medley Overture).....Emil Ascher
Introducing: Yankee Doodle, America (My Country, 'Tis of Thee), Marching Thro' Georgia, Maryland, My Maryland, The Red, White and Blue (Columbia, the Gem of the Ocean), Hall Columbia (The President's March), Dixie, The Star Spangled Banner
- 29—Apollo Overture.....Emil Ascher

ADVANCED No. 1

- 30—Cadets' Drill March.....Louis A. Drumheller
- 31—Young Marshall March.....H. Engelmann
- 32—Miserere, from "Il Trovatore".....G. Verdi
- 33—Flower Song.....Gustave Lange
- 34—Alice, Where Art Thou? Romance.....Emil Ascher
- 35—The Loreley—Folk Song.....Fr. Silcher

- 36—Diana Overture.....Emil Ascher
- 37—Bugle Boy March.....H. Engelmann
- 38—Sextette, from "Lucia".....Donizetti
- 39—Jolly Captain—March.....H. Engelmann
- 40—Echoes from Naples (Ecco di Napoli).....Emil Ascher
Medley Overture, introducing: Margarita, Farewell to Naples (Addio a Napoli), Mario, Mario, O Sole Mio, A Frangina, Santa Lucia, Funiculi, Funicula
- 41—Grand Opera Selection.....Emil Ascher
Introducing: Lucia di Lammermoor, Bohemian Girl, Poet and Peasant, Lohengrin, Barcarolle from Tales of Hoffman, Faust March
- 42—Dear Old Ireland (Medley Overture).....Emil Ascher
Introducing: Rustic, Come Back to Erin, Wearing of the Green, Barndoor, Believe Me if All Those Endearing Young Charms, Miss McLeod's Reel, The Last Rose of Summer, Garry Owen, Minstrel Boy
- 43—Return of the Volunteers (March).....H. Engelmann

ADVANCED No. 2

- 44—Our Students' March.....Emil Ascher
- 45—Humoresque.....Anton Dvorak
- 46—Junior March.....Emil Ascher
- 47—Barcarolle, from Tales of Hoffman.....Offenbach
- 48—Metropolitan Life March.....Emil Ascher
- 49—Anvil Chorus, from Il Trovatore.....G. Verdi
- 50—Skipper March.....Al Morton
- 51—Pilgrim Chorus, from Tannhauser.....Richard Wagner
- 52—Cleopatra Gavotte.....Emil Ascher
- 53—Sweet Melody Waltz.....Emil Ascher
- 54—Largo.....Handel
- 55—Traumerei.....Schumann
- 56—War March of the Priests, from Atha-na.....F. Mendelssohn
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Thru the summer heat,
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Raising beans and wheat.

No. 29.—The Spirit of '76

Is With Us Today.

Hark! the olden soldiers singing, ghostly
singing,
Hark! an olden belfry ringing, ghostly
ringing
Ding, dong, ding, dong, ding dong.

No. 30.—Helping On.

Are you serving, are you saving?
Right along, right along.
Saving stamps will help you
Ring the bells for Freedom.
Ding, ding, dong, ding, ding, dong.

No. 31.—To Those at the Front.

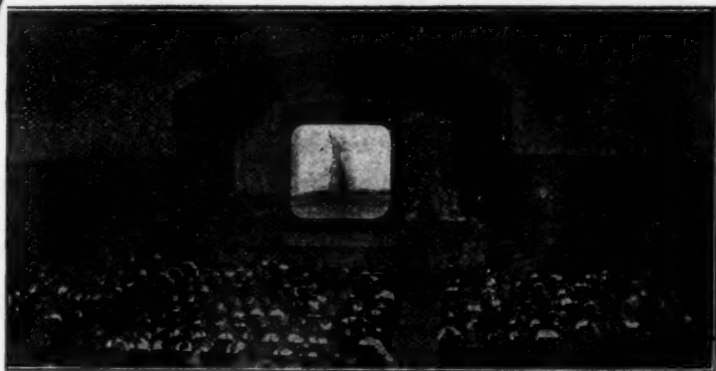
Good night, khaki boy, afar o'er the sea
May God's love surrounding soon bring
you to me,
Good night, good night, good night, good
night.

No. 32.—Exchanging Gifts.

Many thy gifts, O country, to me
What are the gifts of thy children to
thee?
Song, harvest, and life-blood.

No. 33.—Food Will Win the War.

Cheerily, cheerily lend a hand
Sturdily, sturdily take your stand
Save of your sugar, bread, and meat
That soldiers may have food to eat.



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THE NEW ORLEANS MEETING OF THE M. T. N. A.

The abundance of Conference material has crowded out of this issue an excellent article on the December, 1917, meeting of the Music Teachers' National Association. Space can be found at this time for only a brief resumé of matters concerning public school music. Professor Farnsworth presented a suggestive paper on "Appreciation As an End in Public School Music", stating that specific training in the appreciation of music should be the main aim of our music teaching in the public schools. This statement aroused considerable discussion. The majority of our members have apparently come to feel with Professor Farnsworth that mere skill in sight-singing, piano-playing, etc., does not necessarily guarantee that the person will have a keen appreciation of music; and that as supervisors of music, we must have in mind a more specific type of work leading more directly to a really intelligent attitude on the part of our people in general toward music as an art.

The committee on Public School Music as appointed for next year will consist of the following: Gehrkens, chairman; McConathy; Baldwin; Birge. A subcommittee of the main committee consisting of McConathy, chairman; Birge and Gehrkens, will act as the committee on High School Music for the M. T. N. A. It will be noted that the personnel of this committee is identical with the N. E. A. committee on High School Music which has just completed a comprehensive report to be issued by the government as an educational bulletin; and it will be recalled that the same men are also serving our Conference as a committee on High School Music. Mr. McConathy plans to continue the activities of the committee by gathering statistics from the entire United States as to the present status of music in the high schools—how much credit is allowed in the various schools, what kinds of courses are offered, etc. The Committee hopes to make a preliminary report at the Evansville meeting; and when the complete statistics are published we shall have a fund of information that will be invaluable.

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What to Expect in Music

By WILL EARHART, PITTSBURGH, PA.

In the January issue I said that the field of investigation represented by my subject had not yet, for the greater part, been broken by the pedagogical plough; and that later I should qualify this statement.

The qualification is with reference to standards of attainment in the eight elementary school years. It is true that there has been but little concerted pedagogical thought turned upon the question of what a child in any specific year should know and be able to do. Quite empirically, however, through experience in the schoolroom, and without conference or formal interchange of thought, music teachers have practically standardized almost all the features of practice included in the work of the eight years. This was borne in upon me with unexpected force when I was collecting and tabulating data in preparation for the bulletin, "Music in the Public Schools", published by the Bureau of Education. The reports returned from all over the United States at that time revealed clearly that music supervisors, quite without collusion, had come to definite and uniform decisions as to what features and methods of practice were appropriate to pupils in the first year, what to the second, and so on. With regard to the third, fourth, fifth and sixth years the testimony was startlingly unanimous. There was more variation for the first and second and the seventh and eighth years, but even in these the diversity was not fundamental. Meanwhile the publishers of textbooks, following the convictions and wishes of supervisors, have come to a like unanimity. One may say confidently, therefore, that the question of what is appropriate to any given year is quite definitely answered, in the opinion of supervisors. The question of how the subject matter should be presented is answered with less unanimity, but the disagreement steadily grows less. In the main the statements following are in accord with the larger part of the present practice in the United States. In all cases they are true to the course outlined for Pittsburgh.

First Year. The aim is to give each child the use of his singing voice and pleasure in song as a means of expression. There is some slight analysis of the musical experience gained, consisting of aural recognition of phrase, measure and beat, and of three forms of measure, namely 2-beat, 3-beat and 4-beat.

Songs are learned by rote, vocal practice by imitation. The staff is not presented. An average of one song a week should be given, and these songs should be beautiful, perfect, as children's songs.

Standards of Attainment at End of First Year.

- (a) The ability to sing from memory, correctly and pleasantly, one stanza each, at least, of fifteen of the songs.
- (b) Not more than 4 per cent monotonous.
- (c) Ability to state form of measure in a strongly and simply rhythmic new song.
- (d) Ability to recognize the phrase.
- (e) Pleasure in song developed.

Methods of Measuring the Attainment.

- (1) intonation, (2) vocal ease, (3) vocal quality, (4) accurate recollection of words, (5) good tempo and rhythm.
- (b) Individual singing.
- (c) Individual test in listening and answering.
- (d) Individual test: teacher singing first phrase and asking pupil to sing the second phrase.
- (e) Ask what shall be done with an unoccupied five minutes.

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Second Year. The added aim is to give the pupil knowledge of staff notation and the ability to read *very* simple music at sight, using the scale syllables. Ear training extended to oral and written dictation (the latter tonal, not rhythmic).

Standards of Attainment by End of the Year.

- (a) Ability to sing at sight by syllables a simple phrase in any one of nine keys; after the position of the key-note is given: the singing to be correct as to syllables and tones, but nothing rhythmical to be expected beyond beat lengths, and occasional tones of two, three or four beats in length.
- (b) Ability to recognize and sing by syllables simple successions like do-mi-sol, *played or hummed*.
- (c) Ability to recognize and *write on the staff* (after position of key-note, and also the signature is given) successions like those in (b). Rhythmic indication not required.
- (d) Ability to name and write eight kinds of notes and three kinds of

rests, to state the length of each in measures not involving fractions of beats for such notes, and to write a measure each of at least three kinds of measure.

- (e) Monotones reduced to 2 per cent of continuation pupils.
- (f) Pleasure in song.

Methods of Measuring the Attainment.

- (a) Individual singing.
- (b) Individual test.
- (c) Written tests.
- (d) Individual oral and written tests.
- (e) Individual singing.
- (f) (1) Ask what shall be done with unoccupied five minutes.
(2) What did you do at home yesterday after school that you had done yesterday or this week in school?

Third Year. New Features: Six-eighth measure, the divided beat, an easy chromatic tone or two, the foundations laid for two-part singing, the letters on the staff.

Standards of Attainment.

- (a) The ability to sing at sight, by syllables, easy music containing only foregoing features.
- (b) Technical knowledge of features to date.
- (c) Ability to name any key recently studied by reference to its signature.
- (d) Oral dictation, and ability to write on staff prepared with signature, a short group of tones *played* (or *hummed*); now to include accuracy in *easy rhythmic features*.
- (e) Pleasure in song.
- (f) There should be some signs of articulation with music in the community.

Methods of Measuring the Attainment.

- (a) Individual singing.
- (b) By individual tests of ability to name notes, rests, measures, sharps, flats, naturals, to give letter-names of staff degrees, to write these, write measures, etc.
- (c) Oral or written tests.
- (d) Oral and written dictation.
- (e) Inclination to use music for enjoyment in the schoolroom and the home.
- (f) Do you sing in Sunday School? Church? Do you hear any of the songs you sing in school sung or played in public places?

Fourth Year. New Features: Two-part singing established: the Unequally divided Beat.

Standards of Attainment.

The foregoing and in addition:

- (a) The ability to carry in groups of three or four on a part, one part or the other in familiar two-part songs.

- (b) Ability to name any one of nine keys from its signature.

Methods of Measuring the Attainment.

- (a) Oral group tests.
- (b) Oral or written tests.

Fifth Year. Characteristics: Extension of tonal and rhythmic study; two-part singing the regular routine; development of the group-spirit in song; organization of knowledge into a system; dawning recognition of the mood-qualities of songs and the value of nuance.

New Features: The composition of scales (major) and the consequent systematic understanding of chromatics; the Chromatic Scale.

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Standards of Attainment.

- (a) Ability to carry, in duet, one part or the other in familiar songs.
- (b) Ability to find and name the tones that compose the scale of any one of nine keys.
- (c) Ability to write the signatures of the more frequently used keys.
- (d) Ability to recognize by ear and name or define and write the important tonal forms and rhythmic forms so far as studied.
- (e) Well defined musical interest and growing musical taste.

Sight-singing and theoretical knowledge as before, now including new features.

Sixth Year. The emotional significance of music as well as its purely tonal charm begins to become apparent. Expression of definite states of feeling begins to take the place of pure aural enjoyment. Social unification through singing therefore begins to be felt.

New Features: Three-part singing established; the Minor Mode systematically studied.

Standards of Attainment.

- (a) Ability to carry any of the three parts.
- (b) Ability to name from the signature and write the scale of any major or minor key.
- (c) Ability to write the signature of any major key.
- (d) Ear training includes recognition of major as distinguished from minor mode and forms of minor scale as distinguished from one another, as well as foregoing features.
- (e) Pleasure in group singing and playing, a liking for music as emotional language aiding in self-expression.

Seventh Year. Characteristics: Music as expressing individual feeling is felt so sharply that reticence often results: some changing voices appear; voices need to be classified and may need to be permanently assigned.

New Features: More comprehensive systematization of the tonal scheme of study of modulation and harmonic relations.

Standards of Attainment.

- (a) Good theoretical knowledge of all features mentioned to date.
- (b) Appreciation of new music (as revealing capability for evaluation of music).
- (c) Ability to sing by syllables simple three-part music at sight, all three parts; or one-part music, words at sight.
- (d) Singing in the group should develop a strong sense of social organization and co-operation.

Methods of Measuring the Attainment.

- (a) Measure by oral tests, by twos.
- (b) Measure by oral or written tests.
- (c) Measure by written tests.
- (d) Measure by dictation tests, oral and written, including written rhythmic dictation. Oral and written tests.
- (e) Measure by such questions as: At home and in company do you sing? Do you play? Do you go to concerts? Do you sing or play with your friends? What do you sing? What do you like best to sing or play? What compositions do you hear that you like? Etc., etc.

Methods of Measuring the Attainment.

- (a) Measure by oral tests by threes.
- (b) Measure by oral and written tests.
- (c) Measure by written tests.
- (d) Measure by recognition of tonal forms played (or hummed) and oral or written recitations on them.
- (e) Do you sing or play with groups of others? When, where? What songs or compositions that you have heard played or sung do you like? Why?

Methods of Measuring Attainment.

- (a) Oral and written tests.
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- (b) Oral tests.
- (c) Choral recital.
- (d) Questionnaire as to concert attendance, knowledge of orchestral instruments, organ, piano; acquaintance with local musicians, knowledge of local musical organizations, interest in biography, history, musical forms, opera, etc.
- (e) Critical review of some numbers of last night's concert might be requested.

Music in Schools and Colleges

A SELECTED BIBLIOGRAPHY

By VIVIAN GRAY LITTLE

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(EDITOR'S NOTE: There follows the final installment of this bibliography begun in Nov. 1916 issue. For explanations of abbreviations used see that issue.)

X. SPECIAL FEATURES

Bentley, W. F. Emphasis in vocal instruction. *M. T. N. A. Proceedings.* 1909. p. 132—135.

Discusses the practical value of voice instruction as a college study.

Birge, E. B. High school orchestras. *N. E. A. Proceedings.* 1910. p. 815—818.

Gives methods used.

Bumbaugh, A. C. The teaching of harmony in high schools. *N. E. A. Proceedings.* 1915. p. 855—

Suggestions for starting.

Chubb, Percival. Festivals and plays in school and elsewhere, by Percival Chubb and others. Harper,

An all-around, practical book on the school festival. Contains programs, classified bibliography of festival music, and reference books about music.

Clippinger, D. A. The training of a singer. *M. S. N. C.* 1914. p. 87—102.

The aims and procedure of voice training as followed by this singing teacher.

Converse, F. S. What may the university do for the composer? *M. T. N. A. Proceedings.* 1907. p. 244—254.

Valuable suggestions for methods of teaching, and arguments in favor of the study of composition in a university.

Critzer, W. H. Chorus Work in high schools. *M. T. N. A. Proceedings.* 1908. p. 179—186.

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- Dann, Hollis. Classification of children's voices. *M. S. N. C.* 1915.
A general discussion followed by specific directions for testing and classifying children's voices.
- Earhart, Will. High school orchestras as a stimulus to instrumental study. *M. T. N. A. Proceedings.* 1914. p. 148—157.
Outlines methods for carrying on an orchestra, and describes the work which has been done in the schools at Oakland, Cal.
- Griggs, J. C. Voice teaching in college. *M. T. N. A.* 1907. p. 240.
Contrasts the college vocal student with outside students, and enumerates the advantages of having vocal instruction in colleges.
- Hamilton, C. G. Pianoforte instruction in colleges. *M. T. N. A. Proceedings.* 1910. p. 144—147.
General survey of conditions.
- Hayden, P. C. The high school orchestra and its relation to the community. *School Music*, Jan.-Feb. 1915, v. 16, p. 16, 19-22.
Gives hints for organizing and developing high schools orchestras.
- Jones, Irving W. Public performance of public school music work. *M. S. N. C.* 1916.
A detailed study of the question under the headings of Why, Where, When, How, What. Filled with practical suggestions.
- Knapp, H. E. Ensemble sight-reading for piano students. *M. H. N. A. Proceedings.* 1908. p. 203.
Outlines course in ensemble playing at Northwestern University; speaks of its value; and shows how best results may be accomplished.
- McConathy, Osbourne. Harmony courses in high schools. *N. E. A. Proceedings.* 1910. p. 811—815.
Arguments for establishing harmony courses in high schools.
- School Orchestras in Los Angeles. *Musician*, June, 1915, v. 20, p. 373.
Describes work in schools there. All grades are included.
- Sleeper, H. D. How may college harmony courses foster original composition? *M. T. N. A. Proceedings.* 1907. p. 227—239.
Illustrates by explaining the course at Smith College.
- Smith, Eleanor. The music of school entertainments. *M. S. J.* Vol. 2, No. 3. Jan. 1916.
Names and evaluation of considerable material for school entertainments.
- Starbuck, E. C. Organizing and conducting: orchestra work in Gary public schools. *Musician*, May, 1915. v. 20, p. 303, 350—351.
Plan of work in Gary, Ind.
- Steckelberg, Carl F. Class instruction on the violin. *M. S. N. C.* 1916. p. 12—13.
A practical talk given in connection with a demonstration of violin teaching.
- White, W. A. and Lucy Haywood. The teaching of applied music in public schools. *M. S. N. C.* 1916. 82—90.
In addition to a general discussion, particulars are given about the work in Des Moines, Iowa and Lincoln, Neb.
- White, W. A. Instrumental work with juveniles. *M. S. J.* Vol. 2, No. 2. Nov. 1915.
Phases of the work in Des Moines.
- Whitely, Bessie M. The orchestra in the grade schools. *M. S. J.* (Bulletin). Vol. 1, No. 3. Jan. 1915.
Results of a questionnaire sent to 26 of our largest cities.
- Woods, G. H. Instrumental music and instrument study in the Oakland schools. *N. E. A. Proceedings.* 1915. p. 865—868.
Very interesting description of the work in the schools at Oakland, Cal. Gives cost of instruments owned by the schools, tells where they may be obtained, and describes benefit to pupils, both educationally and inspirationally.

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XI. COMMUNITY MUSIC AND THE SCHOOLS

Dykema, Peter W. A community Christmas. *M. S. J.* Vol. 2, No. 2. Nov. 1915.

Concrete suggestions for town Christmas celebrations.

Dykema, Peter W. and others. Community music in its relation to the Supervisors of music. *M. S. N. C.* 1915. p. 77—89.

Discussed from many points of view the movement for greater social use of music. University, normal school, high school and grade schools, and rural schools are passed in review.

Gordon, E. B. and others. How a supervisor may aid in making his community musical. *M. S. N. C.* 1916. p. 63—81.

A continuation and expansion of the similar topic at the 1915 Conference. A valuable group of papers on many phases of the subject, Solving, etc.

XII. PRESENT STATUS OF MUSIC IN SCHOOLS AND COLLEGES

Baldwin, R. L. Report concerning the present status of music in high schools of New England, New York and New Jersey. *M. T. N. A. Proceedings.* 1911. p. 217—220.

Gives statistics obtained from the questionnaire sent by the Eastern Educational Music Conference, and includes a copy of the questionnaire.

Clark, F. E. Status of music in the States. *N. E. A. Proceedings,* 1909. p. 675—681.

A brief introductory survey of the general musical status in America, followed by a critical evaluation of conditions in schools and colleges.

Earhart, Will. Music in the public schools. (*U. S.—Education bureau. Bulletin,* 1914, no. 33.) Free.

Musical status of public schools in the United States. Based upon returns from questionnaires sent to grade and high

schools, and to state departments of education. Complete and authoritative.

Gow, Geo. C. The Place of Music in the College. *Smith Alumnae Quarterly,* April, 1915.

A helpful review of the value of college study of music.

McWhood, L. B. Present status of music in colleges. *M. T. N. A. Proceedings.* 1907. p. 40—55.

Covers conditions in the colleges in the New England and middle Atlantic states. The question of college entrance credit, credit toward a degree, and general conditions are discussed.

Manchester, A. L. Music education in the United States, schools, and departments of music. (*U. S. Education Bureau. Bulletin,* 1908, No. 4.)

Contains a short historical sketch of music in the public schools and status at date of writing. Comprehensive and authoritative.

..... Statistics of musical education. *M. T. N. A. Proceedings.* 1907. p. 46—55.

Quotes and discusses questionnaires sent by the United States Bureau of education in 1907.

Specialized courses of study offered by universities and colleges. (*In U. S. Education bureau. Annual report.* 1913. v. 2, p. 193—209.

A table listing universities and colleges by states and showing those that have a musical course, with the number of students enrolled.

XIII. ADDITIONAL AIDS

MAGAZINES AND ANNUALS

Music Bulletin. Amer. Book. Co. Free.

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Arril-Chorus	Graduation Song	Lord, Dismiss Us With Thy Blessing	Singing in the Rain
Auld Lang Syne	Hail, Columbia	Loreley, The	Snow Bird, The
Barefoot Boy, The	Hail to the Chief	Love's Old Sweet Song	Softly Now the Light of Day
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Battle Hymn of the Republic	Hand Exercise Song	Loving Kindness	Song of a Thousand Years
Bees, The	Happy Greeting to All	Marching Through Georgia	Song of Peace
Bell Doth Toll, The	Hark, the Herald Angels Sing	March of the Men of Harlech	Sound the Loud Timbrel
Blest Be the Tie	Heart Exercise Song	Marcelline Hymn	Speed Away
Blue Bells of Scotland	Heart Bowed Down	Mary Had A Little Lamb	Spring, The (Round)
Blue-Eyed Mary	Ho, Ho, Vacation Days are Here	Manna's in the Cold Ground	Stars and Stripes
Bull Dog, The	Holy, Holy, Holy	Merrily, Merrily (Round)	Stars of the Summer Night
Can A Little Child Like Me Catch the Sunshine	Home, Sweet Home	Michigan, My Michigan	Star Spangled Banner
Cheer, Boys, Cheer	Hop, Hop, Hop	Miller of the Dee	Sweet and Low
Christmas Carol—Sears	How Can I Leave Thee	Misirel Boy, The	Sword of Bunker Hill
Christmas Carol—Neal	I Cannot Sing the Old Songs	Motion Song—Our Flag	Tara's Harp
Christmas Song—Adams	If You Have a Pleasant Thought	Musical Alphabet	There's Music in the Air
Christmas Song—Hester	Illinois	My Bonnie	Those Evening Bells
Christmas Time is Come Again	Imitation Song	My Maryland	To and Fro
College Days	In the Gloaming	My Old Kentucky Home	To the Friends We Love
Columbia, The Gem of the Ocean	I Think, When I Read That Sweet Story	My Own Native Land	Tramp, Tramp, Tramp
Come, Thou Almighty King	Jesus, Lover of My Soul	Now, Thank We All, Our God	Try, Try Again
Come With Thy Lute	Jesus Loves Me	Now the Day is Over	Twinkle Little Star
Comin' Thru the Rye	Jingle Bells	O, Come, Come Away	Uncle Ned
Commencement Hymn	John Brown's Body	Oh, Broad Land	Vacant Chair, The
Cousin Jereidiah	Jolly Old St. Nicholas	Oh, Wert Thou in the Cauld	Wake, And Tune Your Youthful Voices
Cuckoo, The	Just Before the Battle, Mother	Oh, Wert Thou in the Cauld	Watch as the Rime
Darling Nelly Gray	Kathleen Mavourneen	Old Black Joe	Wearing of the Green
Dearest Spot, The	Keller's American Hymn	Old Folks At Home	We're All Noddin'
Dip, Boys, Dip the Oar	Kind Words Can Never Die	Old Oaken Bucket, The	We're Tenting Tonight
Dixie Land	Large	Old Santa Claus	When the Swallows Home-
Donkey, The (Round)	Last Night The Nightingale Woke Me	Onward, Christian Soldiers	ward Fly
Evening Bell, The	Last Rose of Summer	Peace on Earth	When You and I Were Young, Maggie
Fair Harward	Lead Us, Heavenly Father, Lead Us	Praise for Peace	While Shepherds Watched Their Flocks
Fanner, The		Quilting Party, The	Whip-poor-will Song
Flag of the Free		Rainy Day, The	Work, for the Night is Coming
Flow Gently Sweet Afton		Raise Your Hands	Woodman Spare That Tree
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sical educators from all over the country. The publication is similar to the Music Teachers' National Association, but its scope is limited to public school music chiefly.

Musician. 1897—date. Boston, Ditson. \$1.50 per year.

This is a monthly magazine and is useful to a certain extent on the phase of public school music. The articles are usually very short, but are of good authority. The private teacher of music will find the magazine very useful.

School Music. 1900—date. Keokuk, Iowa, Hayden. 50c per year.

Very useful little publication—well worth the price.

Music Supervisors' Journal.

Official organ of the Music Supervisors' National Conference. Published four times a year and sent free to all interested in school music. Peter W. Dykema, U. of W., Madison, Wis., Editor. First Issue, September, 1914.

Eastern Music Supervisors' Bulletin.

First issue Dec., 1917. Write the Editor, Edwin N. C. Barnes, Central Falls, Rhode Island, for sample copy.

XIV. ADDENDA.

Beattie, J. W. Public School Music: Some ways in which it can serve the Community. In Proceedings of Michigan Music Teachers' Association for 1917, also in Musical Courier for Oct. 27, 1917.

Beattie, J. W. Orchestra Work in the Public Schools, with special reference to the plans in Grand Rapids, Mich. In 1917 Proceedings of Wisconsin State Teachers.

Dann, Hollis: Complete Manual for Teachers. \$1.00. American Book Co., Cincinnati, etc.

A highly suggestive volume which while dealing particularly with Hollis Dann Music Course, contains much excellent material of a general nature which is applicable to music teaching of any type.

Dann, Hollis. Oratorios in the High School. 10c. American Book Co.

A succinct statement of various views opposed to the plan of singing oratorio and other heavy choruses in high schools.

Earhart, Will., Marshall, John P., and Hartt, Julius. Outside Credits for Music Study. In "School Music" for May, 1917.

Three suggestive papers reviewing the entire field.

Tremaine, C. M. Music Memory Contests. A pamphlet sent free of charge by the National Bureau for the Advancement of Music, Tilden Bldg., 105 W. 40th St., N. Y. City.

An ingenious and helpful plan for increasing interest and obtaining accuracy in certain aspects of music appreciation training.

Hayder, P. C. The following note in response to the editor's request for notice of omissions will be self-explanatory:

Would it not be of benefit to your readers to know that all the articles on school music mentioned in your bibliography as N. E. A. articles have been published in "School Music," and generally speaking, may be obtained by sending for the back numbers in which they appear. There are a very great many articles in "School Music" that have not appeared in N. E. A. proceedings.

The following note came from The A. S. Barnes Company, New York:

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